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A
GUIDE

TO THE
Cathedral Church
AND
CONVENTUAL BUILDINGS
AT ELY.

..... res antiquæ laudis et artis.
VIRG. GEORG.

THE THIRD EDITION.

CAMBRIDGE:

PRINTED BY R. HARWOOD, BRIDGE-STREET ;

SOLD BY R. EDWARDS, ELY ; AND R. HARWOOD, CAMBRIDGE.

1824.

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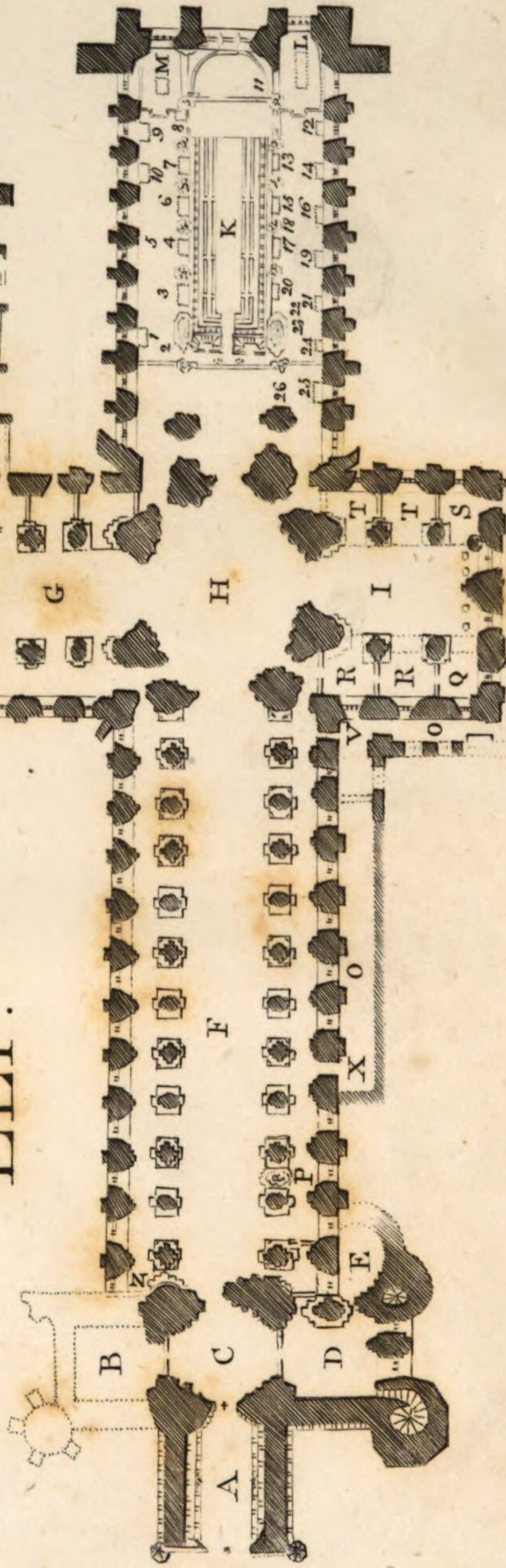
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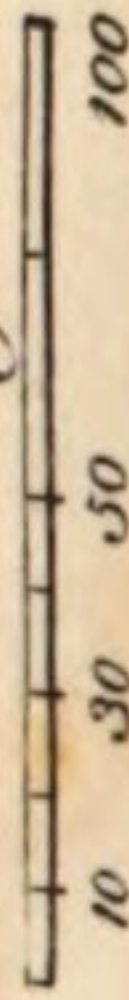
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A PLAN of the CATHEDRAL CHURCH

of
ELY.



A Scale of Feet



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&c.

INTRODUCTION.

THE design of this little book is to furnish as much of the History of the Church and its appendant buildings as may serve to direct strangers in general in their survey of them; and not to offer new information to those among our numerous visitors, who are already conversant with the subject of ancient ecclesiastical architecture. A few general introductory observations will, therefore, be sufficient.

It is well known that those who conducted the reparations, improvements, and enlargements of our cathedral churches, had no notion of assimilating the restored or added parts to the style of the original structure. Every

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thing is in the taste of the age in which it was executed. The result is, that most of those churches exhibit an incongruous mixture of discordant styles.

Different churches have departed in different degrees, from original uniformity; some but inconsiderably, others much, and variously. There were sundry causes of this diversity. A cathedral church was many years in building. What was begun in the time of one bishop, was continued in that of a second and third, and finished under a fourth or fifth. By that time, a change of style might have taken place. Most of them have, at different times, suffered great damage by fires or violent storms. Many have been greatly injured, or even laid waste, in those furious contests, which sometimes arose between the monks and the townsmen. To these necessary occasions of repair or restoration, may be added the numerous voluntary additions and improvements made by the zeal of the Convents, or the munificence of Prelates.

As each of these several styles superseded, or rather grew out of, the preceding, gradually, it is not easy to fix for the termination of any one of them, and the commencement of the next, a certain and definite date, which

shall not be liable to exception. As correct a line as any, may be drawn by the reigns of Kings. It will coincide, to a sufficient degree of accuracy, with history and records.

1st Age.—Saxon; from the conversion of the Saxons to the Norman Conquest in 1066.

2nd Age.—Norman; from 1066 to 1200 comprehending the reigns of William I. William II. Henry I. Stephen, Henry II. and Richard I.

3rd Age.—Early English*; from 1200 to 1300, comprehending the reigns of John, Henry III. and Edward I.

4th Age.—Ornamented English: from 1300 to 1460, comprehending a small part of the reign of Edw. I. and those of Edw. II. Edw. III. Richard II. Henry IV. V. and VI.

5th Age.—Florid English; from 1460 to 1537, the dissolution of religious houses; comprehending the reigns of Edw. IV. and V. Richard III. Henry VII. and VIII.

The Church of Ely contains a very unusual number of degrees on this scale. It may not be too much to say that it approaches nearer to a complete study of ecclesiastical archi-

* The Antiquarian Society some years since, substituted this for the term *Gothic*. And on this authority it is used here. The Saxon and Norman styles are properly named from the nations in which they respectively flourished. It is not meant to assert the English *origin* of the pointed style; but it is conceived that the specimens of it in this country, differ sufficiently from those in others, to entitle them to a national denomination.

itecture than any other in the kingdom. Beginning with the ruins of the conventual church, we have specimens of the styles of every age, from the time of the Heptarchy to the perfection and subsequent extinction of religious architecture, a little before the time of the Reformation. The date of our oldest building is A.D. 673, and of our latest A.D. 1534. And it ought to be added, that the dates of these several parts are not to be determined by conjecture and comparison, but are all ascertained by authentic history, or original records.

SPECIMENS AT ELY.

1. Of the Saxon style—The venerable ruins of the Conventual Church of St. Etheldreda. And a Crypt in one of the prebendal houses.

2. Of the Norman style—A vaulted roof at the end of the Conventual Church.

The great western tower up to the first battlements.

The south wing of the tower, or rather the south-west transept.

The ruins of the north-west transept.

The nave and its aisles—except the windows of the second tier, and those of the lower, all but three on the south side.

The greatest part of the north transept.

The south transept—excepting some windows.

The grand door arches on the south side.

The remains of the chapter-house.

Part of the west wall of the convent.

3. Of the early English style—The Galilee or Portico.

Three windows on the east side of the south transept.

The six eastern arches, with their aisles.

The remains of the monuments of Bishops Northwold, Kilkenny, and de Luda.

Part of the ruins of the cloister.

The Deanery.

4. Of the Ornamented English style—The octagonal building and turrets on the great tower.

The stone casing of the arches and columns of the tower.

The octagon and lantern.

The three arches east of them.

The stalls.

The windows of the lower and second tier of the six eastern arches.

The monument of Bishop Hotham.

Trinity church.

The great gate, called Ely Porta.

Prior Crauden's chapel.

5. Of the florid English style—The monuments of Bishop Redman, and Tiptoft earl of Worcester.

The chapel of Bishop Alcock.

The chapel of Bishop West.

PARTICULAR SURVEY

OF THE

BUILDINGS.

THE WEST FRONT.

ON account of its height and breadth, it should be viewed from a competent distance. A good point of view may easily be found on the palace green. In its present state, it must be admired for its impressive, though irregular, grandeur. It must originally have been far more grand. At present, all harmony of parts is destroyed, by the disproportionate height of the Tower, the want of the North wing, and the addition of the Portico; which, however beautiful in itself, has no proper connexion with the rest. Supposing the Tower no higher than the first battlements, (its original height,) the North wing standing, and exactly correspondent to the South, (which

is still perfect) none of the ranges of arches and columns concealed, but all displayed in every part equally, in all their multitude, richness, and variety, and it will surely be impossible to conceive a more magnificent façade. Such was the noble design of the architect. It could have existed but a few years in that form. It was built by Geoffry Ridel, the third Bishop, who died in 1189.

The whole of that prelate's work is Norman. The three ranges of arches, immediately above the basement, are semicircular; those of the fourth, have trefoil heads; all above them are pointed and profusely adorned with the mouldings peculiar to the Norman style. It is perhaps impossible to find any where else, so many of them together, and to have so good an opportunity of comparing them with the acute arches on slender columns with appropriate mouldings, constituting the early English style, which soon succeeded the Norman, and of which the Portico is a specimen.

But the whole Tower, as we see it now, was not of Bishop Ridel's erection. About two hundred years after his time, in the year 1380, an additional building of sixty-four feet in height, and over that a spire, was

raised upon the top of his tower. This was, undoubtedly, injudiciously done. Within a very few years, (in 1405), its injurious effect was experienced. It became necessary to strengthen the lower parts, by an addition of stone. This was not found permanently effectual. Great sums were again expended to the same purpose in 1454, and at other times. It is most probable, that this great incumbent weight crushed the north-west transept; and how near the south-west was to sharing the same fate, will presently be seen. Indeed this additional building has been a frequent source of alarm and expenditure. The spire was standing when Mr. Bentham wrote; it was, however, taken down very soon after, but not without much grudging and remonstrance from the inhabitants of the town, who were loth to lose it. So lately as 1802, the tower was strengthened and tied together with stone in the upper part.

THE GALILEE OR PORTICO.

This Portico, by which we enter the building, is a very beautiful specimen of that style which has been denominated early Gothic; and if it was, as is generally agreed, the

work of Bishop Eustachius, it is a very early one. Some doubts seem to have been entertained on this subject, but thus much is certain, that Eustachius erected a building called the Galilee below or near the Tower, and that either the present Portico is that Galilee, or some other building in the same place, which, after standing some twenty or thirty years, was demolished, to make room for this; a very violent supposition, altogether unnecessary, and to which history gives no countenance. This being, therefore, the work of Eustachius, who died in 1215, it must have been finished at least five years before the church of Salisbury was begun, which is making it a very early specimen of this style. The mouldings and other ornamented parts on the outside of this building, worn away by time or injury, were curiously restored to their original beauty and finish, at the same time that the Tower was last repaired. A composition was used for that purpose, which seems to harden by exposure to the weather, and at present to have all the properties of solid stone.

The whole length, on each side internally, is occupied by two large pointed arches, comprehending under each, two tiers of subordi-

nate ones; the upper being of five, the lower of three, supported by very slender columns. In the upper tiers, the middle arch has a cinquefoil head, and those on the side of it, such parts of the cinquefoil as bring them within the circumscribing arch. The lower arches have trefoil heads; and all are decorated with that favourite moulding, which is described as resembling the inverted calyx of a flower. The arch of entrance, and that of communication with the Tower, are very elegant, and adorned with curious mouldings of leaves and flowers, differently combined. On each side, they rest on five slender columns; a middle column, with detached shafts, separating them into two smaller arches. All the shafts are of Purbec marble, with elegant wreathed capitals of flowers and foliage. Below the arches, on the sides, are stone benches. Here the penitents used to sit, while they waited their re-admission into the church. This may account for the name, by which this vestibule was anciently called, **THE GALILEE**. As Galilee, bordering on the Gentiles, was the most remote part of the Holy Land from the holy city Jerusalem, so was this part of the building, most distant from the sanctuary, occupied by those unhappy persons,

who, during their exclusion from the mysteries, were reputed scarcely, if at all, better than heathens.

A building of the same name, for the same use, and generally in the same place, was annexed to some other cathedral churches; if it was not an usual appendage. There is one at Durham, of much larger dimensions than this.

THE INSIDE OF THE TOWER.

From the Galilee, we pass into the lower part of the Tower. This was much improved and beautified, in 1802. The old Belfry floor, the spars and beams for the bell-ropes, which disgraced it, were removed; and the noble and lofty arch, by which it communicates with the nave, was laid open to view in its full extent.

It cannot but be remarked, that this and the other arches which support the Tower, are of a form very different from those which were in use at the time of its erection. They were of the obtusely pointed form which was in use in the latter part of the Norman age. The outside face of the western one is just visible over the roof of the Galilee. These

arches were contracted in the year 1405 to the shape then in use; by a great quantity of stone, to support the additional height and weight of the Tower. The west window is enriched with four pictures on ancient painted glass, two of them given by Bishop Yorke, and two by Dr. Waddington, at that time Prebendary.

THE SOUTH-WEST TRANSEPT.

Through a door, in a grand arch of the same form and dimensions with that in the Nave, but now blocked up with stud and plaster work, we enter the south wing of the Tower, or the south-west Transept. The variety and magnificence of its interior decorations, shew very plainly that it was destined to some nobler purpose than that to which it is occasionally applied; the reception of materials, and other unsightly lumber. Perhaps the brotherhood assembled here, for solemn procession to the high altar; and probably there was a further reason. Till within a few years, there was a communication between this transept and the north-east wing of the Bishop's Palace, over the road; which road is still called from that circumstance,

THE GALLERY. It was found to be a very inconvenient obstruction, and was accordingly taken away. That building was indeed of an age far later than that of the church; but it is likely that from the earliest time there had been something of the sort. The Bishop might enter the church at this nearest point, and proceed with his train to the grand arch still remaining, at the north-west corner of the cloister, which opened into the south aisle; now blocked up, but retaining the arms of the See over it on the outside in the Dean's garden.

The fabric has been much crushed and weakened, probably by the erection of the octagonal building on the Tower. It must, however, have been originally weak, from the great number and variety of intercolumniations. It is now much defaced, by being propped, cramped, screwed, and tied together in every part, and in various modes.

THE NAVE.

The long vista through these lofty arcades, affords a fine proof of the sublime effect produced by simple grandeur of outline and amplitude of dimension, without the aid of

partial ornament. The columns and arches are perfectly unadorned. All that can be called ornament, is a band of single billet moulding running, the whole length, between the first and second tier of arches, and a still more simple one of a semicylindric form, between the second and third, and at the top of all. And though the transition be sudden and abrupt, from this noble simplicity to rich embellishment (in the octagon); yet the effect of this contrast is greatly diminished by the distance of the point of transition from the eye, and by the great extent of that which lies nearest to, and occupies it, so that the other is seen in distant perspective. Not only so, but the Nave of this church is (if the expression is at all allowable) of a lighter kind of Norman. The completion of it is placed by Bentham in 1174, a late period of the Norman age. Certainly, the columns, with all their breadth, thickness, and mass, seem higher, and the arches loftier in proportion to their span, than those of some cathedral churches finished seventy or eighty years earlier. In the Nave of the church of Norwich are two round columns, the circumference of which is twenty-one feet, and the height of the shaft barely thirteen. In the

Nave at Ely there are no single round columns, but there are two with semi-columns applied. The measure of the round part of these has been taken with as much care as possible, and they are about eighteen feet in circumference, and fourteen and a half in the height of the shaft. The difference between the two must seem very great to the eye. As to the arches, they seem to be somewhat higher than semi-circular; not forming a greater arc than a semi-circle, but some little way rectilinear, before they take the circular bend. Another thing to be remarked, as perhaps contributing to the same effect, is that each arch of the second tier comprehends two smaller ones, supported by a much lighter column. All these things considerably diminish the heavy and gloomy air which characterizes this style. It seems as if the roof might also contribute, in some degree, to this appearance of comparative lightness and greater loftiness. Yet few persons will, therefore, think it a beauty and an excellence. It is, in truth, a very great blemish. All is open and visible from the pavement to the leads. When the eye has climbed to the dizzy height of these huge columns and arches, it feels a just and certain

disappointment, at finding that they have nothing more seemingly ponderous to support than a set of rafters, which viewed from so great a distance, appear scarcely stouter than those of a large parochial church, or even of a substantial dwelling-house. A plain vaulted stone roof, duly harmonizing with the present stone work, would be a noble improvement. It is, however, an improvement rather to be much desired, than at all reasonably expected. It would be a work of heavier expence than is likely to be encountered in these days.

In passing along the Nave, the eye must certainly be attracted by the font, which stands under the third arch on the south side. Baptism seems so peculiarly a parochial concern, that a cathedral church might do well enough without a font. However, if there be one, it should by all means be correspondent to the building. Those who applied Dean Spencer's legacy for this purpose, in 1693, like many before, and many since, their time, seem to have been utterly unaware of the necessity or propriety of this consonance. This font has no connexion whatsoever with the Norman, or with any other style of architecture, in any part of the

church. And a far better judge of architecture than the writer of this little book would probably be very much puzzled to determine, with what order or style it has any connexion.

THE SIDE AISLES OF THE NAVE.

A range of semicircular small arches and pilasters runs along the whole length of both, under the windows; of which three on the south side (and that should be viewed first) are of the original form; the first (beginning west,) the third, and the last but two. All the rest, on both sides, are of later ages. The vaulting, which is of the original Norman work, should be observed, in order, by and by to compare its perfect plainness, with the light elegance or varied richness of the later vaulting of different ages, in the eastern part of the church.

The pavement of the aisles, even were it in good repair, would be mean, and entirely unworthy of the building, being of brick. But in the north aisle particularly it is very uneven and much broken.

An intermission of the range of small arches and columns, under a window of this

aisle, marks the place where there was a communication with the parish church of St. Cross; closed up above two hundred years ago, when the Lady chapel was given, instead of that church, to the parish of the Holy Trinity.

At the west end of the same aisle, under an arch in the wall, is a most curious relique of very remote antiquity, well deserving attention. It is the lower part of a stone cross, with its square pedestal, found many years ago at Haddenham in the Isle of Ely; and after having been used there as a horse-block, removed hither about fifty years ago, by the judicious care of the late Mr. Bentham, for safe preservation and the inspection of the curious. The inscription on the pedestal is very legible in Roman capitals, except the E, which is Saxon:

LUCEM TUAM OVINO DA DEUS ET REQUIEM. AMEN.

This Ovin, to whom it was erected, was steward to Queen Etheldreda, the foundress. It is, therefore, in all probability, a work of the seventh century. Mr. Bentham seems to doubt whether it was erected to his honour during his life, or to his memory after his

death. It should seem that the word *requiem* is so appropriated to the dead, that it would not have been used had he been living at the time. The "Orate" on behalf of living benefactors was "pro vitâ et bono statu." But the point is not worth debating. At any rate, it cannot be brought lower than a very early part of the eighth century. This will make it earlier by four hundred years than any thing else in the church.

THE TRANSEPTS.

These are the most ancient part of the church, being of the original fabric, built in the reign of Henry I. A small part, indeed, of the north transept (which should be viewed first) fell down in the year 1699, but was so well rebuilt in the same form, that it is not easy to discover, on an internal view, which part of it suffered. It was the north-west corner.

Both the transepts have a middle and two side aisles. The columns and arches are, in general, like those of the nave. But it may be remarked, that in each of them there is one simple cylindrical shaft, no other speci-

men of which occurs in any other part of the church. The capitals of the columns are ornamented, except those on the west side of the north transept, which are quite plain. The roof in both is of bare rafters, painted with flowers, &c. Angels, with wings expanded, support the principals. In both, the same bands of moulding occur, above the several tiers of arches, as in the nave.

The west side-aisle of the north transept is open ; that on the east side is divided by walls behind each column. There are corbels, or perhaps fragments of piscinæ, in two of them. At the north end is a small colonnade, the arches of which are alternately higher and lower. The windows of the second tier on the west are of a later age, and so are the upper ones at the north end. The rest are all in their original form, or restored to it. On the east side, are the only three original windows of the second tier, now remaining.

Of the south transept, both the side aisles are entirely inclosed. The western one seems always to have been so ; for, below the great arches, there is a range of intersecting Norman arches, about the height of those in the aisles of the nave. The great arches are

now, and doubtless have been, for many ages, built up with masonry, and so closely, that the columns are almost hidden. The space thus inclosed, is now used as a vestry for the Dean and Prebendaries, with a muniment room beyond it.

The east aisle was inclosed in 1814, and fitted up for the Dean and Chapter's library; and a noble room it is.

At the end of this transept also is a colonnade; but different from that in the north. All the arches are of equal height, and that height not so great as in the other. The space between its top and the bottom of the second tier, is filled by a row of ornamental intersecting arches.

Of the windows of this transept, the upper ones are all of the original form, and so are those at the south end, except that at the top, which seems to be as late as the age of Henry VII. and has some confused remains of painted glass. Those of the middle tier on both sides cannot be earlier than Henry VI. Those in the Library are clearly of the early English of the thirteenth century, probably towards the latter end of it. Those in the Dean and Chapter's Vestries are in their original form—they are well deserving of

notice, but are seen to the greatest advantage from the Dean's garden.

THE OCTAGON AND LANTERN.

We are now come to this noble work, in which elegance, munificence, and strength, are so happily blended, that it is impossible to determine in which respect it is most admirable. Here stood originally, a square tower, which in the year 1322, from the unequal pressure of the four parts of the church, gave way and fell eastward. This was an accident which had before, and has since, happened in other churches. It could not have happened here at a more favourable conjuncture. The convent was rich, spirited, and liberal; and though another great work had been begun the preceding year (the erection of a new Mary Chapel), the repair of this great dilapidation was immediately undertaken, and completed in a few years, by Alan de Walsingham, at that time Sacrist; an officer under whose particular charge were all the monastic buildings. It has continued almost five hundred years, and may it yet continue, a noble proof of his consummate skill as an architect. The conception was

altogether new and his own. He had no model to work after; and if he has had any imitators, their works have not stood the test of ages. By throwing the weight upon eight strong piers and arches, instead of four, he has probably guarded for ever against the recurrence of a similar accident. At the same time, he has given more ample space, a more agreeable form, and more scope for various embellishment; which is, however, most judiciously confined within such limits as not to interfere with sober and impressive grandeur. A very fine effect is also produced by the great quantity of light let down from above. And nobody can behold without admiring the skill, which has suspended, rather than supported, a very heavy timber roof over so wide an area without a pillar. He had but a very short time to contemplate the full perfection and beauty of his own performance. Before the downfall of the Tower, the Choir was here; and here it was placed again, no doubt, as speedily as it could be finished. From that time to the year 1769, the octagon remained thus clogged and obstructed, precluding all possibility of a good interior view of the church. Besides it certainly must have been the very

worst place that could have been chosen, for singing, reading, or hearing.

It is not equilateral. There are four longer, and four shorter sides, alternate, and respectively equal. The longer are to the shorter as ten to six.

Four lofty arches, in the four longer sides, open into the four principal parts of the church. Alternately with these, in the four shorter sides, are as many more, much lower, (with windows above them) opening obliquely into the aisles, above and below the transept. The arches are all supported by those elegant clustered and conjoined columns, which were then come into use. Their capitals are wreaths of flowers and foliage.

Above the key-stone of each of the high arches, there is, or rather was, a whole-length sitting figure, probably of some saint. Even in their seemingly inaccessible situation, they were not secure from the merciless chisel and mallet of the intrepid puritan. With very great pains, doubtless, and no little danger, they have all been hacked and defaced.

The other four sides are more ornamented; but still the ornaments are chaste, and not profuse. The four low arches in

them are under canopies resting on good carved heads, which have been suffered to remain perfect. Those on the north-east are said to be intended for Edward III. and his Queen Philippa, in whose time the building was erected. It is likely enough that they were so. Heads, closely resembling them, are to be seen in other churches of that age. On the south-east arch, are the heads of a bishop and a priest; perhaps meant for Bishop Hotham and Prior Crauden. Opposite to this, on the north-west arch, are the heads of another priest, apparently younger, and of some secular person in long hair. Who would not be glad to be convinced, that the former was a resemblance of the admirable architect himself?—and the latter of the principal master mason? On the remaining arch at the south-west, are two figures which seem to have no relation whatsoever to the rest. One of them is of a beast, and the other a grotesque human figure in a cowl. No doubt they had originally a meaning and a connexion, whatever it might be.

A little above these lower arches, are three brackets with canopies. The figures are gone of course, but some ornamental heads remain unhurt. Immediately above these canopies

is a sort of embattled ornament, and then a window of four lights, and various tracery above. It is extremely sharp-pointed, the sides of the arch almost rectilinear, in the taste of Edward the Third's reign. Towards the top, each window is faced internally, with a trellis or lattice-work in stone tracery, which adds to the elegance of the window without intercepting the light. These windows rise exactly to the same height with the higher arches.

Between each two arches, high and low, is a small cluster of very slender columns. On each of these, rather higher than the spring of the lower arches, is represented, in relief, some passage of the life of St. Etheldreda. Beginning at the right side of the north-west arch :

The first represents her reluctant marriage with Egfrid, king of Northumberland.

The second, her taking the veil in the monastery of Coldingham.

The third, her pilgrim's staff taking root while she slept by the way, and bearing leaves and shoots.

The fourth, her preservation, with her attendant virgins, on a rock surrounded by a miraculous inundation, when the king pursued her with his knights to carry her off from her monastery.

The fifth, her instalment as Abbess of Ely.

The sixth, her death and burial.

The seventh, a legendary tale of one Brithstan, delivered from bonds by her merits after she was canonized.

The eighth, the translation of her body.

Immediately above these reliefs, on a sort of abacus, stand some niches with canopies, crockets, and finials, but no statues. Then the columns rise to the same height with those of the higher arches, and have the same sort of wreathed capital; from which spring the ribs of the vaulted dome. In the centre of this is an aperture thirty feet wide, at the circumference of which the ribs of the vaulting terminate; upon this is placed the lantern, an exact octagon, having on each of its sides a large sharp-pointed window. Just below the windows is a gallery, and below that, carved pannels. The whole is of wood.

THE ANTE-CHOIR.

By the fall of the transept-tower in 1322, the three arches to the east of it were beaten down, and were rebuilt at the expence of Bishop Hotham, at the same time that the

Octagon and St. Mary's chapel were building. That the same great architect superintended the execution of all the three, is in the highest degree probable, though it is not recorded. Or, if it may be supposed, that he found sufficient occupation in the actual personal superintendence of one, it is scarcely to be doubted, that his advice was taken and his plans followed, in the others.

These twenty-eight years, from 1321, in which St. Mary's chapel was begun, to 1349, in which it was finished, are the grand æra of improvement at Ely. The completion of three such works in one age cannot but give a magnificent idea of the opulence and liberality of those who erected them.

This part of the church is very highly embellished. The lower columns are much of the same form with those in the octagon. The capitals are the same. But the arches are adorned with roses and other devices, and the spandrils of them with a particular sort of elongated trefoil. The arches of the second tier, and the windows above them, are, as Mr. Bentham well observes, embellished with tracery work of such elegance and delicacy, as seems scarcely consistent with strength.

These windows have the lattice-work before remarked in the octagon.

In the spandrils of the first lower arch on the south side, are the arms of the See (gules, three ducal coronets or); and those of Bishop Hotham (barry of ten azure and argent, on a canton or a martlet sable).

Between each two of the lower arches, there is a projection of the shape of a semi-cone inverted, exuberantly adorned with foliage in high relief. From this rises a column between the upper arches and windows, and from the top of it spring the ribs of the vaulting, which spread in lavish ramifications over it, dividing it into angular compartments, and at the angles are flowers and other ornaments, curiously carved, and originally coloured and gilded. This is the part of the church in which sermons are preached; the congregation removing from the Choir, and from both the parish churches. The space is then filled with wooden benches with backs, of different forms and dimensions; which at all other times are set aside, and encumber the side aisles and other parts adjoining or near in a very unseemly manner. It is an unfavorable place, both for speaking and hearing. The pulpit is placed against

a pier of the Octagon, and is intended as an imitation of what was supposed to be Norman carving in wood; of which no model is in existence, and if there were it would assuredly be of much greater mass and bulk. It is moreover misplaced, there is no Norman work in this part of the church. Abundant hints might have been taken from the stalls for a more suitable pulpit.

THE CHOIR.

The old Choir extended eastward as far as the second arch of Bishop Hotham's work, and westward to the second column of the Nave, where it was bounded by a stone screen, and where niches in the opposite columns still mark the place. It was removed in 1770. It may justly be wondered, that so desirable an alteration was not made before. For its being originally placed there, we may indeed easily account. The space east of the Transept was in this, as in all Norman churches, very short. There would not have been room for a large community without borrowing the lower part of the Transept-tower, and some of the eastern part of the Nave. But why was it not removed when Bishop Northwold added

the six arches eastward? This also may be probably accounted for. The reliques and shrines of St. Etheldreda, St. Withburga, St. Sexburga, and St. Ermenilda, being all in the original Choir, and attracting doubtless a great number of devotees, must have been productive of no little inconvenience to the monks, and it must have been considered as a great improvement, to appropriate to them that ample space, for the unmolested reception of their votaries. But when sainted virgins no longer attracted crowds, it may more justly be wondered, that such an inconvenience and blemish was not sooner done away.

At the two columns which terminate Bishop Hotham's work, began the semicircular east end of the original church, extending a very little way further. It was taken down in the year 1235, by the eighth bishop, Hugh de Northwold, and this beautiful addition of six arches was made and finished at his expence, in seventeen years.

It is separated from Bishop Hotham's work, by two strong piers, in which the two styles which have been denominated the Early and Ornamented English are brought together in absolute contact, and an opportunity is afforded of judging of the comparative merits

of each. If the former be, in this particular instance, more highly decorated than was usual in its age, more so, for instance than the church of Salisbury, (the favourite and often quoted model of his charming style) it may be accounted for, by its being not a whole, but a part only, and a part appropriated to a purpose peculiarly sacred, the reception of the shrines and reliques of saints, and of the remains of a long succession of prelates.

The east end is eminently beautiful, and will not shrink from comparison with the more gorgeous termination of any church, built after great end windows came into fashion. There are two tiers of lights; the lower consists of three very high, lancet-shaped, and all equal; the second of five, the middle one being higher, and those on the sides gradually lower. These, intermixed with numerous slender pilasters, and set off by a profusion of leafy mouldings, of great beauty and variety, may be fairly allowed to exhibit as much magnificence, and more gracefulness and elegance, than the splendid glare of one huge window filling almost the whole end.

These windows have certainly been adorned

with painted glass, but that was of course demolished in the general wreck. Bishop Mawson had agreed with an artist to fill them with modern stained glass. This agreement was made not long before the Bishop's death, when little progress had been made in the design. The figure of St. Peter, and some of the arms were finished, and are put up. The heads only of St. Paul and St. Etheldreda were completed, which are in two windows at the Deanery. The arms, as they now appear, are, those of Bishop Mawson above, and below them, those of the Prebendaries at that time in the following order:

2. Nicols	1. Heaton
4. Gooch	3. Greene
6. Doyly	5. Hervey
8. Price	7. Warren

The painting under the window, representing the release of St. Peter from prison by an angel, was given by Bishop Yorke in 1801. It is the work of Joseppé de Rebeira, who was called the Spanish Titian, and flourished about the middle of the seventeenth century.

The stalls are those which were erected by Alan de Walsingham, when the Choir was fitted up after the erection of the Octagon.

When they were to be removed hither, some of them were of course found to be decayed; and have been so well restored, that it is impossible to discover what parts of them are new.

It is observable that there is no Bishop's throne here, as there is in other cathedral churches. It is to be accounted for thus.—When the Abbey was converted into a See, the Bishop came into the Abbot's place, and therefore took that seat in the Choir which had been his, on the right hand side of the entrance; leaving the Prior, then become Head of the Monastery, in possession of the seat on the left hand, which he had before occupied when he was only second.

THE MONUMENTS AND REFERENCES TO THE PLAN.

The Presbytery was formerly occupied by the sepulchral memorials of Bishops, Priors, Deans, and other eminent persons. All these have been removed except two; that of Bishop Gray, which is a flat stone (a part of a noble monument) under the arch by which we pass into the North aisle; and that of Cardinal de Luxemburgh, Archbishop of

Rouen, and perpetual Administrator of the Diocese of Ely, which is on the South side of the Altar, concealed by the screen. It is said to have been found impossible to remove it. It had already been miserably mauled by the Puritans.—Whoever has curiosity to know, where the other monuments originally stood, and still remained in the early part of the last century, may consult Willis's History. He gives an ichnography, with figures of reference to a list. To the present situations of them the reader is directed by the annexed reference to the plan.

1. Dean Cæsar
2. Dean Moss
3. Bishop Redman
4. Bishop Kilkenny
5. Prior Crauden
6. Bishop Hotham
7. Bishop Patrick
8. Remains of Bishop Gray
9. Bishop Fleetwood
10. Bishop Mawson
11. Cardinal de Luxemburgh
12. Bishop Keene
13. Bishop Greene
14. Dr. Ch. Fleetwood
15. Bishop Laney
16. John Lord Tiptoft
17. Bishop Gunning

18. Remains of Bishop Barnet's and Bishop Northwold's
19. Bishop Butts
20. Bishop Moore
21. Bishop de Luda
22. Bishop Heton
23. Bishop Goodrich
24. Dean Tyndall
25. Robert Steward, Esq.
26. Sir Mark Steward
27. Bishop Cox.

Monuments removed into the north aisle, are those of Bishops Fleetwood, Patrick, and Hotham ; of Dean Cæsar ; and the grave-stones of Prior Crauden, and Dean Moss. The tomb of Bishop Kilkenny, and the monument of Bishop Redman, are in their original places.

Monuments removed into the south aisle, are those of Bishops Northwold, Greene, Butts, Moore, and that of Dr. Ch. Fleetwood ; and the grave-stones of Bishops Cox, Goodrich, and Dean Tyndall. The tomb of Bishop Barnet ; and the monuments of Bishops de Luda, Heton, Laney, and Gunning ; of Tiptoft Earl of Worcester, Sir Mark Steward, and Robert Steward, Esq. have not been moved.

Since this general removal, a mural monument has been put up to Bishop Mawson, in

the north aisle, and a flat stone laid over Bishop Keene, in West's chapel.

Besides the memorials of Bishops above enumerated, there are three more in the church. Bishops Alcock and West repose each in his own chapel; and towards the east end of the nave, there is a large marble with the effigies of a bishop upon it, but it is not even conjectured whom it covers or has covered.

The monumental records which now remain are probably but a small portion of what once existed. And among the many that have been some how or other done away, who will not lament that that of Prior Walsingham is included; for that great man died Prior of his monastery, and had even been elected bishop, but the choice of the convent was set aside by a papal provision. The stone which once covered him may indeed still be in the church (for there are several unappropriated); nobody however knows which it is, or where it ought to lie. Could it be ascertained, it should be placed in the centre of the Octagon.

Of fifty-four Bishops of Ely, thirty-five are known to have been buried in the Cathedral and two in the Lady chapel. Of these thirty seven, there are memorials of twenty. Some of them very scanty and much mutilated, and

many removed from the spots where the bodies of those whom they commemorate repose. Of the other seventeen, there were, no doubt, similar memorials ; but they “are perished as though they had never been.”

THE SIDE AISLES, WITH THE CHAPELS.

In passing from the Choir into either side aisle, under an arch, the stranger will not fail to remark the fine slender columns, surrounded by slenderer detached shafts, which are characteristic of the Early English. They are of Purbec marble, most absurdly covered with paint.

The present passage from the Choir into the north aisle (which should be viewed first) was occupied by the monument of Bishop Gray. Mr. Bentham gives a print of what remained of it when he wrote, and, if that be correct, there does not seem any sufficient reason why it was not suffered to remain. It would have been no obstruction. It is however gone, and it is in vain to enquire why or whither.

The window opposite was rebuilt by him, and bears his arms (gules, a lion rampant

argent, in a bordure engrailed of the second) on one of the panes, and in the stone-work on the west side. He also rebuilt the two next windows, on the sides of which also are his arms. The date of this work was about 1460. Two more windows were put in here in 1373, and several on the south side. All the rest, on both sides, though not particularly recorded, have obviously been inserted long after the erection of the building, and most likely between these two dates. The exact uniformity of them all deserves notice as an instance of judgment in those who made the later ones, not often to be met with in similar cases. At the lower end of the aisle, behind the monument of Dean Cæsar, is a fine ornamented arch, through which there was a communication with the Lady chapel. It had statues on each side in large niches, a sitting figure above the key-stone, many smaller niches, crockets, and pinnacles, all defaced. It is a pity no other place could have been thought of for this monument when it was removed out of the present Choir. In the inclosed passage from this arch to the chapel was an inlaid or tessellated pavement, which richly deserves to be restored, and which, it may be hoped, will one day be open to the inspection of the curious.

The columns being here happily out of public view, have escaped the indignity of paint, and may be contemplated in their simple and original beauty. There is a range of small ones, of the same sort against the north wall. The truth of Mr. Bentham's observation on the splitting of the surrounding shafts, from their being cut in one piece, horizontally from the quarry, is confirmed in many instances.

The piers which separate Bishop Northwold's from Bishop Hotham's work, and which are referred to at page 31, are deserving of attention. They are a combination of the two sorts of column severally in use at the respective times at which the two fabrics were erected. The east side has the small shafts distinct from the main column, and the west side is clustered. Where they meet, is a niche for a statue.

The exact line of separation between the two sorts of vaulting is to be observed here, as in the Choir.

The monuments most deserving of attention, are those of Bishops Hotham and Redman. The former originally placed behind the high Altar in the old Choir, was a magnificent work of the Ornamented English,

though the remains of it can give no great ideas of what it once may have been. The latter is of the Florid English, decorated with a variety of niches, pinnacles, tracery, and the emblems of the Passion in escutcheons. On the pavement is a marble unusually long and wide, once inscribed to the memory of Prior Crauden, whose body it no longer covers, for that is known to have been deposited in the presbytery.

At the east end of this aisle is the chapel of Bishop Alcock, in which he lies interred. This prelate must have been reputed a good architect in his day, for he was comptroller of the works under Henry VII. He has not, however, been altogether happy in the specimen he has here given of his skill ; or rather, he has been far outdone by Bishop West, who had no such character to maintain. This is a rich and pompous, rather than an elegant production of the florid style. It consists of a mass of pinnacles crowded close together, and rising one above another, with niches sparingly interspersed. It is curiously executed indeed, but heavy and confused. The statues are all gone, except four or five without heads, over the door, and certainly not in their original places. There is also a perfect figure of

Henry VII. which the late Mr. Bentham is said to have found in this chapel. It is now kept at the Deanery. The recumbent figure of the prelate, under its canopy on the north side, has been so outrageously hewn in pieces, that it can only be conjectured to have been once intended to represent a human form.

The vaulted ceiling is rich and elaborate. It is formed by ribs springing from the four corners, and spreading themselves into various compartments and rich tracery. In the centre is a large pendant ornament of curious workmanship.

In the east wall, under the window, is fixed a square stone, found a few years ago underground a little eastward of the end of the chapel, bearing the following inscription, not very easily legible :

Johannes Alkoc Epūs. Eliensis hanc fabricam fieri fecit.

A. D. M.CCCC.LXXXVIII.

His favourite device, a rebus of his name, a cock standing on a globe, is to be seen in the window of the chapel, and in two or three other places.

A great part of what was observed in the north, being also applicable to the south aisle, it only remains to note what is peculiar to it.

The monuments of bishops most to be noted, are those of Northwold, Barnet, and de Luda. Bishop Barnet's is a plain tomb, and on it have been laid the poor remains of the sumptuous one of the splendid Hugh de Northwold, which stood in the properest place possible, about the centre of his building. That it was highly adorned with carving, may still be seen. At the feet of it is a representation of the martyrdom of Saint Edmund by the Danes, in token of his having been lord abbot of Bury before he was preferred to the See of Ely. Over the remains of Bishop de Luda stands a beautiful light arch; which has, with much taste, been taken as the model of the altar canopy in the new Choir. The monument of the Earl of Worcester, with his two wives, is of the Late English, and a good deal in the style of Bishop Redman's in the north aisle, but not so highly ornamented. The two monuments of two of the Steward family, and that of Bishop Heton, are very common samples of the no-style, which succeeded the Florid English, and lasted for many years; and the same might have been said of Dean Cæsar's, on the other side of the church. Those of the later bishops, if not all Grecian, are something that was meant for it, and it

may be admitted that some parts of the recumbent figures of Bishop Heaton and Gunning are not without merit.

At the east end of this aisle is the beautiful chapel of Bishop West ; a consummate specimen of that gorgeously ornamented style, the Florid English. The great superiority of this to the correspondent chapel on the north side, in the taste of its ornaments, in the merit of execution and delicacy of finishing, is evident at the very first view of its front. It had another towards the place where the altar now is. Here is very little pinnacle-work ; but the niches are far more numerous, and the canopies and corbels are of endless variety in workmanship, size, shape, and decoration. There are places for considerably more than two hundred statues, great and small. Yet no part seems heavy and overloaded, though the dimensions (internally) are no more than twenty-three feet in length and fifteen in breadth. Every part of this beautiful oratory, within and without, has suffered the most barbarous and outrageous violation. Happily, proofs of its original perfection, even in the minutest parts, are still to be observed. Some of the figures, on the outside next the altar, have escaped with the loss of their heads

only. The lining of the canopies is of such exquisitely fine tracery, that it looks like lace. And there are, here and there, some small heads in relief, of a medal size, executed with all the softness and nicety of wax; and which probably, like some other innocent heads, owed their preservation from the Oliverian tomahawk, to their minute size, or inconspicuous situation.

Over the door in the inside is this inscription in delicate tracery, "Gracia Dei sum id quod sum Anno Dñi. 1534." And the same, without the date and the word "id," is to be seen in various places.

The place of the altar, under the east window, is distinctly shewn by the wall and by the pavement.

On the south side, in seven small arches, closed with as many stones, inscribed with names and dates, are immured the remains of seven eminent persons of the tenth and eleventh centuries, who were originally interred in the conventual church; they were removed, in the reign of King Stephen, by Bishop Nigel into the present church before it was quite finished; afterwards inclosed in the north wall of the Choir, found there, and transferred hither when the Choir was

removed. Every pious and benevolent spectator will surely and sincerely join in the full meaning of the emphatic word inscribed over them—**REQUIESCANT**. Here may they rest without further migration, “each in his narrow cell,” till the “other house” is open to receive them.

The roof of this chapel springs from six imposts; one at each corner, and one in the centre of each side. The whole is divided into lozenge-shaped compartments, of different sizes and proportions, all coloured, and on many of them the arms of the See, and those of the founder of the chapel, which were argent, a chevron sable, between three roses gules, seeded and leaved proper. There are two pendants, each formed of the figures of three angels, holding the same arms, and those of Henry VIII.

TRINITY CHURCH.

To every conventual church was annexed a splendid chapel dedicated to St. Mary. Its most usual place was at the east end, sometimes on one side. The old Lady chapel at Ely was on the south side. The arch of communication with it, was where

the monument of Bishop Laney now is, and it is still to be seen on the outside. In 1321 a new chapel was begun on the north side and finished in 1349. After the Reformation, being of no further use, instead of being let down, as the Mary chapel has been in most cases, it was given to the parish of the Holy Trinity, and has since been called Trinity Church.

The communication with it is through the north-east corner of the north transept. It is a beautiful and finely proportioned building. It displays a rich profusion of every sort of ornament; long since covered with an execrable crust of white-wash, but once beautified with colouring and gilding, of which some very faint traces are still to be seen, where the wash is scaled off from sharp edges. These poor dim shadows of faded splendor are to be looked for on the north side, nearly opposite to where the pulpit is at present placed.

The vaulting is exactly in the style of the cotemporary work of Bishop Hotham. The windows are correspondent in form to others of the same age. The two end windows especially the eastern one, are noble, spacious, and finely varied.

Along the side walls, are nineteen ornamented triangular arches, each divided by a slender pilaster, into two stalls with stone benches. At the east end were eight of the same sort, and a central one higher and wider than the rest. But this, and one on each side of it, are covered most preposterously, by four Corinthian columns and a pediment. At the west end are eight similar arches, but without the division before mentioned.

THE UPPER PARTS OF THE CHURCH.

If any stranger be disposed to explore these, his best opportunity of ascending is after his return from Trinity Church. The ascent is certainly somewhat troublesome and fatiguing, but no way dangerous, if due caution be observed. The view from the top is very extensive, and not altogether destitute of pleasing objects. But those which are near, may be seen with less trouble, and those which are distant are indistinct. Upon the whole, it is a panorama of the fens. There are two things more particularly worth viewing. One is the stupendous timber roof of the Octagon, a prodigious number of huge

beams (many of them entire oaks) placed in such nice dependence as to take the vast weight from one another, and lay it all upon the stone-work. This roof had got so much out of repair as to be considered in a dangerous state, but was effectually restored by that eminent architect James Essex, in the year 1762. The other particular worth notice, is at a great distance from this, and the way to it is along the roof of the Nave on the south side, just behind the upper parapet; it is the curious, various, and elaborate work of the inside of the Tower.

THE GENERAL EXTERNAL VIEW.

Having surveyed every thing within the church, a stranger will do well, to view it externally, before he looks at the other buildings. Let him take the north side first.

It will be observed here, and indeed in every part, that this fabric was built of a much harder stone than was commonly used in the Norman age. The soft white stone from Caen, of which the Norman artificers were so fond, because it worked very easily, and they had been used to it in their own country, was extremely apt to be split, and scaled off by

the weather. There are abundant proofs of this in very many churches. The stone used here came from quarries at Barnack near Stamford. It's firmness and durability may be inferred from it's general sound appearance. A better proof is the perfect state of so great a number of original windows. A further proof exists, and perhaps a stronger still, in the numerous and various mouldings which are in very high preservation, and even retain a great deal of the sharpness of the first finish.

The shape of the Octagon may be more distinctly observed on the external view. The sharp and rectilinear heads of the four windows of it are also better seen. The upright lead work of the lantern was much improved in its general appearance in 1820 by receiving a complete covering of the anti-corrosion paint.

The part of the north Transept, which fell down and was rebuilt in 1699, may be exactly distinguished from the old work. About half the north end, and half the west side, is new. There is much merit in the accurate restoration of it. Indeed one would almost think that the scattered fragments had been found again, and each restored to its own place. But, amidst these proofs of taste and judgment,

by some seeming fatality, there is one monstrous blemish—the Tuscan door arch !

The west front of Trinity Church must attract notice, most richly decorated with niches and a noble window. Nor is the east end of it less beautiful. But it is to be lamented, that the upper part of most of the other windows being wrought in a soft friable stone, is hastening fast to decay.

The exact uniformity of all the lower windows of the church, east of the Transept, may be seen to advantage externally; and deserves attention for reasons already given. The same uniformity may be remarked in those of the second tier also; but they are different from the lower; and whether they were all of the same or of different ages, is not known.

It is to be wished that there were more space eastward to get a more satisfactory view of the truly noble east front of the Church, which externally has a third tier of three lancet-shape windows above those already mentioned.—There are also several niches for statues as large as life, with various other rich ornaments.

In the third arch from the east, on the south side, observe the Door Arch, which formerly opened into a passage, leading from the old Lady chapel; of which no traces remain.

From certain arches, of different ages, at the end of the south Transept, it is plain that some building or buildings, long since dilapidated, had communication with that part of the church. But records are silent and conjecture is idle.

Though the Church of Ely is much less encumbered by neighbouring buildings than most others, it is sufficiently so to preclude all possibility of taking the whole of it into view from any one point. There are several good points of view at a moderate distance; the best on the south side.

THE REMAINS OF THE CLOISTER AND CHAPTER-HOUSE.

The only part of the Cloister now remaining entire, is the north-east angle, through which is the south entry into the church, by a magnificent Norman door arch of various and elaborate sculpture. This was the common door of entrance for the monks. The Prior's entrance was at the north-west corner of the Cloister, and is more magnificent still. It is in the Dean's garden; and so is all the rest of the Cloister. The outer wall of the north side and part of the east is yet standing, but

the roof is fallen in. Of the west side it can scarcely be said whether any part remains. The wall which now runs in that direction, does not seem to agree with the measurement of the other parts. Indeed that side might have been broader than the others. It was the Prior's way from his lodge to the church. On the south side, are some capitals of columns of the thirteenth century, like those of the Galilee and the Presbytery. This side, therefore, was older than the others; which have windows of a much later age, in which it should seem that they were rebuilt.

A little to the south of the Cloister, stood the Chapter-house, of which very little indeed now remains; but enough to shew that it was of the Norman age.

THE DEANERY AND OTHER BUILDINGS, SOUTH OF THE CHURCH.

The Deanery, which stands a little south of the Cloister was the Refectory of the Convent. It was built late in the thirteenth century. This high antiquity may not be inferred from any decisive marks in its present external appearance. There is no arch or column of that age visible, and the windows

have all been changed, perhaps repeatedly, in ancient or in modern times. On the south side, however, the original lancet shape of them is clearly to be traced. It is certain that the walls, the buttresses, and the crypt on which it is built, accord with the date assigned it.

At the west end of it, turning at right angles towards the south, and fronting east, is a long range of buildings, all built upon vaults, a very little lower than the level of the outward ground; which seem by their different forms and dimensions, to have been erected in different ages, but all very ancient. A great portion of the outer wall bears an indisputable Norman characteristic—the flat buttress. This range of buildings reached as far as the great gate called Ely Porta, the principal entrance of the Monastery. They are now somewhat short of it, and the interval is a garden belonging to the house of the schoolmaster. The gate was erected towards the end of the fourteenth century. On the outer front, it is decorated with niches, canopies, and other marks of that age. From the south-west corner of the church (or rather of the Cloister) to this point, the range of building which

has been traced, was the western side of the precinct of the Monastery, as it now is of the College. The buildings extend but a little way further in this direction, and there turn again at right angles; whether the rest of the south side was made up by a wall, is not now to be ascertained. Nor yet at what point the south wall met the east. It is certain that many acres were included in the clausum on this side; which extended nearly as far as the street that proceeds from the bottom of the Fore-hill in a southward direction to the Newmarket road, and it is most probable that a wall thereabouts formed the eastern boundary of the Monastery.

The building which adjoins to the Deanery on the west, and fronts east, now inhabited by the late Registrar of the Dean and Chapter, was a part of the Prior's lodge. The high sharp-pointed windows of his Hall (erected by Prior Crauden) still remain. From the corner of this room, was a gallery, the arched entrance to which is still visible; it led to his private chapel, and to some apartments beyond; for the lodge was built round a little court, of which the Refectory was the north side. The east side is now a Prebendal house. The vaulting below is far

more ancient than the others ; and it is supported by columns, in form, proportion, and embellishment of capitals, precisely like those of the conventual church, and utterly unlike any in the Cathedral. Between this and the Refectory are the traces of some huge chimneys, which afford reason to suppose that the great kitchen of the Convent was in this spot. It was very conveniently near the Refectory.

But the most curious part of the Prior's lodge, is on the south side of this little court. It is PRIOR CRAUDEN'S CHAPEL, certainly, one of the most interesting remains of antiquity at Ely. The entrance is at the west end. The length is divided by clustered columns into four compartments. From the tops of the columns sprung the ribs of the vaulting, now done away to make room for a floor above. The first compartment is plain, and was probably the Ante-chapel parted off by a screen. The second is decorated with high-wrought niches. In the other two are windows. This is descriptive of the south side only; the north having been altered by the addition of chimneys, but no doubt it was correspondent to the opposite. The east end projects a little beyond the compart-

ments. In the projecting walls on either side, are niches highly ornamented.

The floor is elevated for the altar. It is a Mosaic picture representing The Fall. The whole floor of the chapel is also of Mosaic work, with a great variety of figures and a border, but it is not a picture. The colours are almost gone. In some few spots indeed, particularly near the altar, some traces of them may be found. It is otherwise damaged and defaced in some parts, but enough remains to give a very clear idea of the beauty of the whole. Excellent plates of this curious piece of antiquity, with sections, elevations, &c. of the whole, and different parts of it, have been given by Mr. Wilkins junior, in the fourteenth volume of the *Archæologia*. There is a good external view of it from the end of the chesnut walk.

But the most interesting object on this side of the Cathedral is the CHURCH OF ST. ETHELDREDA. The Ely Guide may, perhaps, be thought too peremptory in giving this name without hesitation to the venerable remains in question. He is well aware of the extreme, and as he thinks, the fastidious scrupulousness of some antiquaries, in admitting the genuineness of any edifices pretended to be

Saxon. That genuine instances of them must necessarily be rare, is unquestionable. That specimens either so old or so beautiful as this, are rarer still, he is fully persuaded. Of the reasons by which he is convinced, it is impossible, in so short a manual as this, to give even the scantiest abstract. He can only observe, that he considers it as fully proved, that our Saxon Ancestors in the seventh century, had begun to imitate the Grecian, or rather the Roman Architecture, debased as it was in their time; that they procured architects from Rome to instruct them; that Bentham and others, have decisively disproved the notion that *all* the Saxon churches were mean buildings of timber; that a Royal foundation was likely to have been in the best style of it's time; that this is distinctly traced from it's own age to the present, on the authority of those histories which have been allowed to decide similar points, and that upon the whole there is all the certainty which the nature of the case admits, that the arches and columns we now behold, are the very same which were erected by the Virgin Queen our Foundress in the year 673—perhaps, (and only perhaps) restored and improved by Bishop Ethelwold in 970.

The Nave and Chancel form a grand approach to five of the Prebendal houses. There are ten columns on each side of the Nave, alternately cylindrical and octagonal, and the octagonal ones alternately with a side and an angle in front. The arches are profusely enriched with a variety of mouldings. The side aisles are included in the prebendal houses on each side. By the recent removal of a large quantity of earth, the columns are now visible down to their bases. Immediately over the arches, is a row of Saxon windows, bricked up indeed, but the form of them is distinct. They shew that the building was only two stories high.

Through a low arch, adorned like the others, is the passage from the Nave to the Choir or Chancel, which was, like that of all Saxon churches, very short, and with a semi-circular end. A little beyond this arch, on the left hand side, and now inclosed in one of the houses, is a more curious one, which was the north entrance of the church. It is supported by singularly slender columns, and has an ornamented tympanum. The curious fabric added at the east end was erected A. D. 1102. The whole is divided into two vaults, each of which is supported by strong

round ribs, crossing diagonally. The capitals and mouldings, with which it is much decorated, correspond with those in the other part of the church. And the only distinctive differences between the two parts are that the middle column on each side is of a compound form, and the soffits of the arches are plain. It was at first open from the ground to the vault, as appears plainly by the columns. It is now divided by a floor into two stories, and seems to have been long so divided.

It will be readily understood, that it is not in the power of the Virger, who usually attends strangers, to shew them this, or the curious arch just now mentioned, or the chapel of Prior Crauden ; as they are all parts of private houses. Being all important and interesting remains, it was impossible to omit the mention of them ; but it is obvious, that in order to be gratified with the sight of them, some particular reason must be given, and a particular permission obtained.

THE BUILDINGS NORTH OF THE CHURCH.

These are very few ; consisting only of the two remaining Prebendal houses, formerly,

like all the others, parts of the Monastery. From the west end of one of them, to that of Trinity Church, it is probable that there was a wall to separate the precinct from the church-yard, which appears to have been always what it now is, the burying-ground of the parish. From the east end of the other house, extended a wall, or a range of buildings, forming the north boundary of the clausum, in or near the direction of the row of houses on the south side of the public street called Fore-Hill; until it met the eastern boundary already mentioned, wherever it was, thus completing the whole enclosure of the Monastery.

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Of the buildings north of the church, there are very few; consisting only of the two remaining Prebendal houses, formerly,

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APPENDIX.

A SUMMARY CHRONOLOGICAL ACCOUNT OF THE ERECTION AND PRINCIPAL IMPROVEMENTS, AND REPARATIONS OF THE BUILDINGS.

A.D.

- 673.** THE Conventual Church begun, a monastery being then founded for monks and nuns by St. Etheldreda, who was first Abbess.
- 870.** It was burned and laid waste by the Danes, but shortly after repaired and occupied by a college of secular priests.
- 970.** It was thoroughly repaired under King Edgar, and made no less splendid than at first; and monks only placed in it under an Abbot.
- 1081.** The new Conventual Church (present cathedral) was begun by Simeon, the ninth Abbot.
- 1093.** The work left unfinished at his death.
- 1100.** After seven years vacancy of the Abbey, the work was continued by Richard, the tenth Abbot.
- 1102.** The additional building at the east end of the old Conventual Church erected.
- 1106.** The east end of the present Cathedral Church, beginning at the third arch east of the transept, comprehending the two transepts, a

A. D.

1106. tower at the intersection, and probably two arches of the nave (for so far the old Choir extended) finished, covered, and consecrated.
1109. The Abbey Church converted into a Cathedral. The first Bishop was Hervey, Bishop of Bangor.
1174. The Nave finished.
1189. The great Western Tower had been finished nearly to the first battlements.
1215. The Galilee or Portico finished.
1252. The church extended six arches farther eastward,—the building called the Presbytery,—a spire erected on the tower.
1288. The new Refectory of the Convent, now the Deanery, finished.
1321. The new Lady Chapel, now Trinity Church begun.
1322. The old Transept Tower fell down, and destroyed three arches eastward. The Octagon begun.
1323. The rebuilding of the three arches begun.
1328. The stone-work of the Octagon finished. About the same time, Prior Crauden's Chapel and Hall, and the new Sacristy erected.
1342. The wood-work and roof of the Octagon and Lantern finished. About the same time the stalls erected.
1349. The Mary or Lady Chapel finished.
1362. The Parish Church of St. Cross built.
1373. Three windows on the south, and two on the north side of the Presbytery rebuilt in the newer style, to agree with the adjoining building.

A. D.

1380. The octagonal building and turrets erected on the Tower.
1400. The gate called Ely Porta finished.
1405. The arches supporting the tower cased and strengthened.
1454. This same work more effectually performed.
1460. Two more windows erected on the north side of the Presbytery.
1488. Bishop Alcock's Chapel built.
1534. Bishop West's Chapel built.
1566. The Lady Chapel given to Trinity parish, and the Church of St. Cross dilapidated.
1650. The Cloisters taken down, and irreparable mischief done in various parts.
1662. The north wall of the Nave repaired.
1699. The north-west angle of the north Transept fell down and was restored.
1748. The Spire ordered to be taken down, but the order not executed at the time, in consequence of petition and remonstrance from the townsmen.
1762. The wood-work of the Octagon and Lantern repaired.
1768. The roof of the Presbytery repaired. The east end being two feet out of the perpendicular at the upper part, was restored.
1770. The Choir removed into the Presbytery.
1801. The Altar Piece put up.
1801. The upper parts of the Tower repaired.
1802. The roof of Trinity Church repaired, and covered with slate.
- The outside of the Galilee restored and beautified.
- The inside of the Tower improved and beautified.

A. D.

1806. Trinity Church fitted up and beautified.
1807. The window in the Tower above the Portico renewed and beautified with painted glass.
1820. The two large windows in the Lantern on the south side repaired, together with all the smaller ones.
1823. The Nave, Octagon, Lantern, and Transepts re-coloured.

Interior Dimensions of the Conventual Church.

			FT.	IN.
The whole length from west to east, as far as				
the great arch	...	...	158	3
The Nave	..	...	105	0
The Screen between Nave and Chancel	...		3	7
The Chancel as far as the great arch	..		49	8
The breadth of the Nave, including the side				
aisles	...	...	41	0
The breadth of the Choir, including the side				
aisles	...	...	39	6
The height of the Nave, from the floor to the				
roof	...	...	33	0
The height of the columns in the Nave	...		12	4
The height of the Shaft	...	...	9	10
The height of the columns in the Chancel			10	8
The height of the Shaft	...	...	8	5

Interior Dimensions of the Cathedral Church.

The whole length from west to east	...	517	0
The Galilee, or Portico	...	40	0
The Western Tower	...	48	0
The Nave	...	203	0
Crossing the Octagon	...	71	6
The Ante-choir	...	53	0
The Choir	...	101	0
Breadth of the Nave with the side aisles	...	75	6

	FT.	IN.
Breadth of the Ante-choir with the side aisles	75	6
Breadth of the Choir with the side aisles ...	74	5
The length of the Transept from north to south	178	6
Breadth of the Transept with the side aisles	73	0
Clear diameter of the Octagon, from one pillar to the opposite	65	4
Height of the pillars which support the Dome and Lantern	62	0
Perpendicular height of the Dome springing from the capitals of the pillars, to the aper- ture of the Lantern	32	0
The height of the Lantern itself, from its aper- ture on the Dome to its vaulted roof	48	0
The clear Diameter of the Lantern within	30	0
The whole height from the floor to the centre of the Lantern	142	0
Breadth of the Choir from the back of the stalls	34	2½
Height of the vaulted roof of the Choir ...	70	0
Height of the three tiers of the Nave ...	72	9
Length of St. Mary's Chapel (now Trinity Church) inside	100	0
Breadth of the same, within	46	0
Height of its vaulted roof, within ...	60	0

Exterior Dimensions of the same.

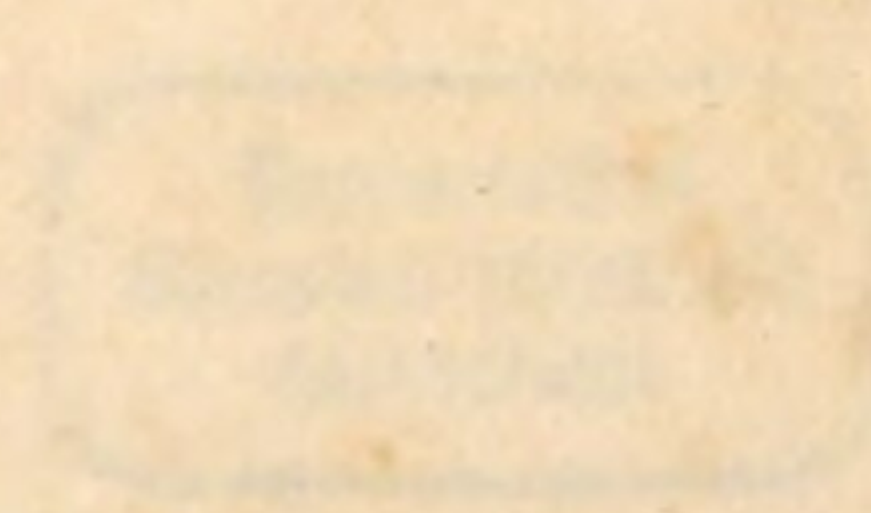
The whole length from west to east ...	535	0
The length of the Great Cross, or Transept, from north to south	190	0
Height of the western Tower before the Spire was taken down	270	0
Height of the four stone turrets of the West- ern Tower	215	0
Height of the Lantern over the Dome ...	170	0
Height of the two towers of the southwest Transept	120	0
Height of the eastern Front to the top of the Cross	112	0
Height of the roof over the Nave ...	104	0

References to the Plan of the Church.

- A. The Galilee or Portico.
- B.D The north and south-west Transepts.
- C. The western Tower.
- E. Remains of a Chapel.
- F. The Nave.
- G.H.I. The Great Cross or Transept.
- H. The Dome.
- K. The Choir.
- L. Bishop West's Chapel.
- M. Bishop Alcock's Chapel.
- N. The St. Mary, or Lady Chapel, now Trinity Church.
- O. The Remains of the Cloisters.
- P. The Font.
- Q. The Muniment Room.
- R.R. The Dean and Chapter's Vestries.
- S.T.T. The Library.
- V. The South Door.
- X. The Prior's Entrance.
- Z Ovin's Cross.

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- A. The History of the World
- B. The History of the United States
- C. The History of the State of New York
- D. The History of the City of New York
- E. The History of the County of New York
- F. The History of the Town of New York
- G. The History of the Village of New York
- H. The History of the Ward of New York
- I. The History of the Parish of New York
- J. The History of the Precinct of New York
- K. The History of the Hamlet of New York
- L. The History of the Locality of New York
- M. The History of the Place of New York
- N. The History of the Spot of New York
- O. The History of the Point of New York
- P. The History of the Head of New York
- Q. The History of the Neck of New York
- R. The History of the Arm of New York
- S. The History of the Branch of New York
- T. The History of the Limb of New York
- U. The History of the Member of New York
- V. The History of the Part of New York
- W. The History of the Portion of New York
- X. The History of the Share of New York
- Y. The History of the Proportion of New York
- Z. The History of the Quota of New York



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